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## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art works of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances, of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## NO ART BARGAINS ABROAD.

There would seem to be, if the many  
letters and personal calls of inquiry  
we have received and are receiving  
from American art lovers and collect-  
ors, as to the best places in England,  
France and Italy to secure "War bar-  
gains" in art works, are good evidence,  
a prevalent, and, it would seem, a mis-  
taken impression, that works of even  
the best quality and rareness, can now  
be obtained in those countries at "bar-  
gain" prices.

To all such inquiries we have been  
obliged to respond that we do not  
know of any "war bargain" art gal-  
leries or shops in Europe, and that we  
have not received any lists of "bar-

gain" art works to be sold on account  
of the exigencies caused by the war.  
We would further state, from the lat-  
est and most reliable information from  
Europe, that the English, and the few  
French art dealers, whose galleries  
and shops are open for business, are  
holding their wares at their values at  
least, while of the private owners in  
England those who have valuable  
works, can as a rule now retain them.  
The bulk of disposable art treasures in  
English houses, has been dispersed  
during a course of years past, and the  
families and persons who have not  
parted with their art belongings, for  
any reason whatever, are those whom  
even the exigencies of war will not  
now force to sell.

Those Americans therefore who are  
expecting or waiting to secure bargains  
from English dealers or private own-  
ers, on account of the war, will, we  
firmly believe, find themselves sadly  
disappointed.

This opinion is confirmed and en-  
dorsed by the well known London  
dealer, Mr. Frank Partridge, who re-  
cently arrived in New York, and who  
states that he has not discerned any  
tendency to lower or "cut" prices on  
goods of quality and value among the  
London dealers.

Meanwhile an unusual number of  
art works of quality and value have  
been shipped, and are being shipped  
here from London, Paris and Italy, to  
find a better market than in war ridden  
Europe, and American art lovers and  
collectors have here and now in New  
York and other large American cities,  
an unprecedented opportunity to se-  
cure, if not goods at "bargain prices"  
certainly at fair, and, in certain lines, at  
lower prices than have ruled the past few  
years.

## This Is So Like Boston.

Editor AMERICAN ART NEWS.

Dear Sir:

I was almost moved to tears when I read  
in the current issue of the ART NEWS, "John  
Doe's" account of the noble-hearted and  
self-sacrificing Boston artists who so gal-  
lantly came forward and "gave" the result-  
ing efforts of their labored art, by contribut-  
ing their canvases to the "Kermesse Fla-  
mande" recently held in Boston, for the  
noble purpose of raising funds for the relief  
of the starving women and children in  
Belgium. "John Doe" does his part by giv-  
ing these philanthropic wielders of the brush  
a "free ad.," quoting their names in full,  
etc., presumably with the intention that  
the public at large should not easily forget  
these noble self-sacrificing heroes. This is  
so like Boston!

To commemorate this incident, which I  
trust will be recorded in history (for be it  
known Boston is famous for its numerous  
"historic events"), I should be willing to  
head a subscription list, having for its pur-  
pose, the providing of an elaborate bronze  
(or leather) tablet, with the name of each  
hero emblazoned thereon (in caps), the said  
tablet to be displayed in some prominent  
and permanent position in this, the "Hub of  
Kultur" (the word Kultur in this instance  
is intended to convey the same meaning as  
it does abroad), PROVIDED, the facts of  
the incident shall also be given upon the  
proposed tablet.

I am informed, upon reliable authority,  
that the terms and conditions governing the  
contribution of canvases were as follows:  
Each member of the "select crowd" should  
contribute such of his, or her, works as  
might be mutually agreed upon, to form a  
"Sale exhibition" at the "Kermesse Fla-  
mande," on the distinct understanding that  
each artist contributing, should receive 50  
per cent. of the amount his or her work  
but under no consideration, should any "out-  
sider" be allowed to place any picture in the  
exhibit. This is so like Boston!

The scheme worked splendidly. The starv-

ing Belgians got, I presume, 50 per cent.  
of what each picture realized, while the ar-  
tist's 50 per cent., I am informed, amounted  
in many cases to far more than he could  
have possibly realized for his canvas, under  
any other circumstances. This is so like  
Boston!

I am free to confess, that in all proba-  
bility, there were some of the artists who  
really could not afford to give their can-  
vases, even to such a worthy cause as the  
one in question, free, gratis and for noth-  
ing, but, there were others who, if really  
charitably disposed, as they claimed to be,  
and also judging from the quality of their  
work, could have well afforded to contribute  
their "masterpieces," minus the string which  
was attached.

In other cities where similar exhibitions  
have been held for the same worthy object  
as the "Kermesse Flamande" in Boston,  
artists have contributed their canvases at an  
honest fixed price, in many cases nominal,  
according to their circumstances and chari-  
table disposition, thus permitting the full  
advantage of any fancy price, often paid un-  
der such circumstances, to accrue to the  
benefit of the starving women and children,  
its proper destination. In no instance have  
I heard of an exhibition being controlled  
by a certain crowd of "tightwads" working  
for self gain, and also to the sole exclusion  
of any "Outsider" who might wish to give  
or contribute his "mite" for a cause so  
worthy as the one under discussion.

In conclusion, I may add that I am not an  
artist, neither was I connected, directly or  
indirectly with the exhibit. In fact, the par-  
ticulars only came to my knowledge after  
the "Kermesse" had closed.

Yours truly,

Filius Populi.

Hub of the Universe,  
Feb. 3, 1915.

## OBITUARY.

## Edmund F. J. Deprez.

The death is announced in mail advices  
from London of Mr. Edmund J. F. Deprez,  
a member, from 1894 to 1907, of the well-  
known firm of art dealers, Messrs. P. and  
D. Colnaghi & Co. Mr. Deprez, who was in  
his 64th year, was the son of a Brussels  
banker, and was for some time known as  
the dealer, "A. W. Thibeaudeau." One  
of his sons is an English army officer.  
Mr. Deprez had two notable feats to his  
credit, for he succeeded in getting out of  
Italy two works of art of world-wide fame,  
the "Chigi Botticelli," now owned by Mrs.  
Jack Gardner of Boston, which he brought  
to London in a trunk with a false bottom,  
and the bronze bust by Cellini, of Bindo,  
d'Antonio Altoviti, the property of the  
same collection. The Botticelli cost the  
London firm some \$60,000. Prince Chigi  
was forced under the Paca law, to pay the  
government what he had received, but on  
an appeal, got off with a fine of about \$400.  
Mr. Deprez who had visited this country,  
was chiefly responsible for the series of fine  
catalogs of the remarkable collection of his-  
torical letters of the late Mr. A. Morrison  
of Fronthill.

## A. J. Conant.

Alban Jasper Conant, one of the oldest  
occupants of the Tenth St. Studio Bldg., died  
there Wednesday at the age of 93.

Mr. Conant was a friend of Lincoln and  
his portrait called "The Smiling Lincoln,"  
is widely known. This was painted in the  
White House and is now in the Phillipse  
Manor in Yonkers. Mr. Conant painted por-  
traits of Major Anderson, of Gen. Sherman,  
members of Lincoln's Cabinet and other no-  
table men. His portrait of Dr. James Mc-  
Cosh is in the Metropolitan Museum. Mr.  
Conant, who was born in Chelsea, Vt., was  
graduated from the Gouverneur Wesleyan  
Seminary in 1844. He also was a student at  
Madison and the University of Missouri.

## E. L. Ferguson.

Edward L. Ferguson, one of the few steel  
plate engravers who still practiced the art,  
died in the General Memorial Hospital Wed-  
nesday. Mr. Ferguson was born in Illinois  
fifty-six years ago, had made his home in  
New York for the last twenty years. He  
was a member of the Salmagundi Club. His  
collection of small paintings by American  
artists, was sold a year ago.

## J. B. Treffield.

Josef B. Treffield, widely known as the  
painter of "Youth," that now hangs in the  
Tate Galleries, in London, recently died at  
Dinard, France.

## Frederick D. Williams.

Frederick Dickinson Williams, aged  
eighty-six, a landscape painter, whose pic-  
tures were frequently exhibited in the Bos-  
ton Art Club and other galleries, is dead in  
Brookline, Mass. He was graduated from  
Harvard in 1850.

## LONDON LETTER.

London, Jan. 29, 1915.

A report on the amount of damage done  
to Whitby Abbey during the recent bom-  
bardment of the East Coast has been pre-  
pared by Mr. John Bilson, vice-president of  
the Royal Archaeological Society, for the  
Society of Antiquaries. It appears from his  
statement that the greatest amount of dam-  
age has been sustained by the West end of  
the nave, which happens to be the latest por-  
tion of the church, dating from the early  
14th century. Here the arch of the west  
doorway and the walling above it have  
been destroyed, while the wall arcade  
on either side of the doorway has  
collapsed, the north jamb of the west win-  
dow has fallen with the whole of the eastern  
part of the stair and the tracery of the west  
window has been dislocated. There are, of  
course, many other injuries inflicted else-  
where on the church, but fortunately its  
beautiful choir has almost entirely escaped  
and the damage on the whole is not as seri-  
ous as at first anticipated.

I do not know whether the present scaffold-  
ing of the Albert Memorial in Hyde Park  
is due to fear lest this frightful and colossal  
monument of Victorian bad taste may suffer  
harm from an invading Zeppelin, or whether  
it is imagined by the authorities that the  
gold figure of the Prince consort, gleaming  
in the sunshine, may act as a signal to our  
enemies, but the whole memorial, figure,  
canopy, camels and all, is at present care-  
fully screened from the vulgar gaze by a  
massive arrangement of boards and board-  
ings.

## Old English Mezzotints.

One of the pleasantest of the exhibitions  
now on in town is that of mezzotint en-  
gravings of the late XVIII century, now  
in the galleries of Mr. Basil Dighton at 3  
Savile Row, W. Here are several engrav-  
ings of more than common interest, notably  
a very scarce print of Romney's Mrs. Daven-  
port, engraved by J. Jones and a unique  
state of Reynolds' Duchess of Buccleuch by  
Watson made before the plate was cut. An-  
other scarce print is that of "Lady Chol-  
mondeley and Chio," engraved by C. Tur-  
ner after Hoppner, while another, especially  
charming by reason of its finely graduated  
tones, and exceedingly decorative details,  
is that of Sir Joshua Reynolds' "Mrs. Pel-  
ham Feeding Chickens," engraved by Dick-  
inson. There is something peculiarly Eng-  
lish about these refined mezzotint portraits  
and those who possess fine old English fur-  
niture could not possibly have more suit-  
able or delightful ornaments for their walls.  
Mr. Dighton specializes, of course, in first  
and very early states.

A variation upon the usual form of War  
Fund Exhibition has been devised by the  
Royal Society of Painters in Watercolors,  
whose rooms are now open without charge  
for a fortnight, while the paintings and  
drawings contributed by their members are  
on view. All items not disposed of during  
that period are to be sold at auction at  
Christie's, without reserve, during the fol-  
lowing week in aid of the Red Cross So-  
ciety and St. John's Ambulance and on this  
occasion the auctioneers are co-operating  
with the artists and making no charge for  
the dispersal. There are some excellent  
things in the exhibition, among them several  
landscapes of great distinction by the Pres-  
ident, Alfred Parsons, and some impressive  
work by J. S. Sargent. For those who  
incline to the anecdotal in art, there are  
Cadogan Cooper's "Patient Griselda" and  
Anning Bell's "Scene from the Tempest,"  
both compositions of fine decorative quality.

## Tate Gallery Pictures Interned.

Now that it is an understood thing that  
all pictures, especially valued by the Trust-  
ees of the Tate Gallery of modern art, have  
been placed in the cellars for greater safe-  
ty, I hear that artists whose work has found  
an abiding place at Milbank, are to be seen  
secretly and privately visiting the rooms in  
order to ascertain whether or not their pic-  
tures have been considered worthy of burial.  
It is no longer considered a distinction to  
have a canvas exhibited on the walls of the  
Tate, and any artist who discovers his can-  
vas still in position, goes away considerably  
crestfallen.

The Sackville Gallery, Sackville St., by  
kind permission of Mr. Max Rothschild, is  
now the headquarters of "L'Oeuvre du Ve-  
tement des Soldats Belges," which, under  
the patronage of the Princess Napoleon,  
daughter of the late King Leopold of Bel-  
gium, is collecting and distributing warm  
clothing, boots and chocolate to the Bel-  
gian soldiers at the seat of war. The fund  
is receiving much generous support.

L. G.-S.

## Altman House Sold.

The residence of the late Benjamin Alt-  
man at the corner of Fifth Ave. and 50 St.,  
and which for years housed his art col-  
lections has been sold to an investor who  
wants the site for a commercial building.  
The ground is Columbia lease hold and Mr.  
Altman's lease has still 11 years to run.